

"THIS WOMAN AND THIS MAN"**CARLOTTA NILSSON HEROINE OF ODDLY NAMED PLAY**

seen at Maxine Elliott's Theatre as the Wronged Woman Who Finally Wins the Love of Her Seducer—A Small Boy Actor Who Pleases the Audience.

Carlotta Nilsson, who is remembered for her *Ruby McCree* in "The Three of Us" and almost forgotten for her part as the heroine of the short-lived "Diana of Dobson's," reappeared at Maxine Elliott's Theatre yesterday afternoon in a play of modern New York life, "This Woman and This Man," by Avery Hopwood, who aided Channing Pollock in the writing of "Clothes."

The shrinking reticence of the press agent in refusing to outline the plot in advance or even to give the names of Miss Nilsson's fellow actors may have left some of yesterday's audience to expect or even to hope to be shocked. If so they were disappointed, for barring a somewhat frankly brutal conversation in the first act there was little or nothing that could have offended the most sensitive and there was much that was tender and pleasant.

Norris Townsend, son of a rich New Yorker, has seduced *Thelma Miller* (Miss Nilsson), governess of his sister's children, and has hurried home from Europe on receipt of the news that she is to become a mother. He and his father talk it over with no concealment. Neither seems to feel that any moral question is involved. The father is disgusted that the son should have "carried on an affair" in his own house, and Norris is anxious only to get out of it. Enter *Thelma*, who upsets all the plans and by a sudden dramatic move forces a marriage.

Six years later, when the second act begins, Mrs. *Thelma Townsend* and her boy are living in an up-State town, where she is teaching school. Her husband by duress turns up, having learned by chance of her whereabouts. He is anxious for a divorce, but is willing to provide for her. By one of those rapid changes of character, which, however unlikely in real life, are to be expected on the stage, he is transformed from an uncomfortable cad to a loving father the moment he sees his child. Still careless of his wife, he declares that he will have the boy; she may come with him or he will stay with her, but he will not be separated from the youngster.

A third act finds them again at the Townsend home, she indifferent and he really falling in love. The outcome is not hard to foretell, but its bringing about makes a notably effective final scene.

Miss Nilsson is well known as a portray of feminine emotions under great strain and *Thelma* gives her full chance to display her skill. No better tribute to her is needed than the fact that women in the audience went freely and with every indication of enjoying the opportunity to cry.

Milton Sills was the husband who changed from the cold blooded seducer of women to the kind hearted father and eager lover. He looked not unlike Faverham and acted with a good deal more energy. Frank Currier was the father, Howard Kyle and Vincent were the two roles much smaller than their abilities deserve.

But after all no one in the play found more favor than little John Taney as the six-year-old *David*, about whom most of the action in the second and third acts centres. His nursery in the last act was a wonder and a delight. It was littered with toys, some of which the audience would gladly have examined closer, particularly a ducky bird with a wiggle head and tail which caught the eye of the onlookers every time a passing actor swung it back and forth.

The nursery too furnished one of the small surprises that helped to make the play unusual, for in a perfectly respectable undressing scene *Thelma* gets little *David* into his pajamas and ready for bed while he fires unanswerable small boy questions at his father.

George Foster played the stage manager, or whoever it is that is responsible for the production, has furnished two other pleasing scenes, but for some reason Mr. Phipps has instilled into the actors some such maxim as "The more haste the less speed" or "Haste makes waste," for at times there are dreary wastes when not a person seems to have a thing to do or say. But that is only a small flaw in a well told and well acted play.

Notes of Plays and Players.
Miss Eleanor Robson and William Faverham are to present the balcony scene from "Romeo and Juliet" at the benefit for Mrs. Lester Wallack at Wallack's Theatre on March 5. Miss Robson has not been seen as *Juliet* since 1903, when there was an all star revival of the play.

Cohan & Harris announce the first production in Philadelphia on March 29 of J. Harley Manners's comedy of to-day called "The Majesty of Birth." The play deals with the social and financial conditions and final amalgamation by a double intermarriage of an impoverished British family of ancient title with the family of a newly knighted self-made millionaire. It is stated that the fathers represent bitter racial variance of the traditional type, while their sons and daughters are the embodiments of the new generation free of race prejudice and looking only to the heart and brain in their judgment of men and women. Six Christians are offset by six Jews in the cast, and the play has been designed to show how ridiculous and ineffective are the pretensions and exclusions of caste and race when opposed to simple faith and honor, whether Jewish or Saxon. Other engagements announced are those of Thomas Finlay, Jefferey Lewis, Mable Rebeck, Rogan Hughton and Ruth Carter.

COPYRIGHT BILL REPORTED.

Limited Protection Given to Authors Whose Music Is Reproduced by Machine.

WASHINGTON, Feb. 22.—An agreement has finally been reached on the copyright bill and favorable reports have been made to both houses of Congress. The report was submitted to the Senate by Senator Smoot and to the House by Representative Currier. It is thought the bill will pass this Congress, as the report comes so late in the session, but it clears the way for future favorable action.

Some concessions have been made to authors and composers which renders the measure less unpopular than it was. Copyrights are extended to cover reproductions of compositions by mechanical devices, or "canned music," as it has been popularly styled, but a limitation is put on the protection, requiring the author or composer if he reproduces or allows his composition to be reproduced by mechanical means to extend the privilege of reproducing it to others, but he may exact two cents royalty on every reproduction used, royalties to be paid on the 25th of each month.

The Seagoers.

Sailing to-day by the North German Lloyd steamship *Prinz Friedrich Wilhelm*: Mrs. Chester E. Albright, Harvey Coile, Mr. and Mrs. Newbold Morris, Benjamin Woman, Miss Stella Hamperstein, Paul E. Bonner and Mr. and Mrs. Percy N. Bennett.

Passengers by the Holland-America steamship *Statenland*, for Boulogne and Rotterdam: Mr. and Mrs. Howard H. Brown, Mrs. J. J. Shepard Stanton, M. V. Sutter and Charles Baker.

GRACE GEORGE IN A NEW PLAY.**"A Woman's Way" A Very Light Comedy of "Modern" Life.**

Grace George came to the Hackett Theatre yesterday afternoon in Thompson Buchanan's new "comedy of modern life" with the title "A Woman's Way." The play is not only comedy but very light comedy, and the life it depicts is very, very modern. But without asking any mental effort of the audience it keeps them in the best of humor—after it once gets started—and it got laughs enough and applause enough yesterday afternoon to give it a very good greeting for a stay in town.

The play begins "just after an automobile accident, which may account for the limping way in which the first act moves despite the visible effort of Miss George, Frank Worthing and others of the company. By the end of the first act, however, it is evident what the play is going to be about and what the "woman's way" is going to be. And as the physical effects of the accident on the cast have worn off by this time so have the effects on the story of the play. It races along merrily. The plot concerns one *Howard Stanton* (Mr. Worthing), a New York clubman with tendencies toward exceeding the speed limit in automobiles and other things, who gets mixed up in a night automobile accident near New Haven with a charming Southern widow played by Dorothy Tennant.

The newspapers are full of the story, but as the identity of the woman is concealed from the public, Mrs. *Howard Stanton* (Grace George) worms the woman's name from her husband, and instead of going to Reno as a divorcee asks Mrs. *Blackmore*, the widow, to dinner. Mrs. *Blackmore*, even under the somewhat trying circumstance of being the guest of *Howard's* wife, bids fair to hold her own in the infatuated *Howard*, but it soon appears that several other male guests at that dinner have learned to call Mrs. *Blackmore* "Puss" at various times in her career and *Howard* wakes up. Miss George's part reminds one sometimes of her role in "Livorçons"—which means that it is well within her ability. In fact one rather wonders why *Howard* first left home on that unfortunate night. Miss George was particularly good in her short scene with Mrs. *Blackmore* and in a farcical love scene with a former lover of her own, played intelligently by Robert Warwick. In short the role is just the sort that suits Miss George.

Frank Worthing made the husband sufficiently likable to excuse Mrs. *Stanton* for forgiving his indiscretions and giving him another chance. Dorothy Tennant made a statuesque Mrs. *Blackmore*. Edward Fielding played a newspaper reporter. Other cast members were a reporter in the play—without a notebook and with rare good sense. There also were two mothers-in-law instead of one, a father-in-law, a kid sister and her equally kind husband. The last was a small part played rather well by Henry Miller, Jr.

Names on the right hand side of the programme not already mentioned were Reginald Carrington, Frederick Emelton, Ruth Benson, Jewel Power, Evelyn Carrington, Charles Stanley, Mary Fernier and Gardner Burton.

Although decidedly "modern," the play was clean.

MORE OF MAUDE ODELL.

She Is Now "The Maid at the Bath" at the Lincoln Square Theatre.

Maude Odell, the "English Venus," appeared last night at Blaney's Lincoln Square Theatre in a new series of living pictures called "The Maid at the Bath." Those who have seen Miss Odell before have said that they would like to see more of her. They had their wish last night.

Miss Odell's statuesque beauty was shown to great advantage in a number of striking poses. She is assisted in the act by six "models" who appear in tableaux. Howard Hall and his company in a one act version of "Who Dared" is the second feature of this week's programme at Blaney's. Mr. Hall recites the necessary "papers" from a den in which there is a real and very much more of the same.

The audience that packed the theatre last night gave the warmest kind of a welcome to Katie Barry, who appeared for the first time this season in a new monologue. There are many laughs in her burlesque of a suffragette's platform speech.

TO REPEAT "PARSIFAL."

Evening Performance Announced for March 6 in Place of "Don Giovanni."

Owing to the great demand for an evening performance of "Parsifal" the opera will be repeated on Saturday evening, March 6, at the Metropolitan Opera House in place of "Don Giovanni," which had been announced for that night. The series of special performances. It will begin at 6 o'clock and end at 12.

Verdi's "Manson Requiem" will be repeated next Sunday evening at the Metropolitan, with Mrs. Destiny and Homer, MM. Martin and Hinkley, Signor Toscanini, two orchestras and the double chorus.

EUGENE TOMPKINS DEAD.

Long Owner of the Boston Theatre—Once Prominent Here.

Boston, Feb. 22.—Eugene Tompkins, owner of the Boston Theatre, which he personally conducted for many years, died at his home on Commonwealth avenue this evening after a lingering illness.

He was 58 years old. Mr. Tompkins was the son of Dr. Orlando Tompkins, who sold out his business as a druggist to bring out the Edison Booth at the Boston Theatre. The son for a time was a clerk in a merchant's office, but he soon joined his father in the theatrical business. For a time the theatre was conducted by the firm of Tompkins & Hill and in 1885 Eugene Tompkins became manager of the theatre, his father dying at that time. While associated with his father Eugene Tompkins was the American right to Sardinia's "Les Exilés" and the play was staged here, running for a full year.

For many years the son was very successful, hardly a play he put on being a first brought out.

YOUNG ROBINSON'S BODY HERE.

The Funeral Will Be To-morrow at the Church of the Holy Communion.

The body of Stewart Douglas Robinson, who fell from the window of his brother's room in Hamden Hall at Harvard early Sunday morning, was brought to New York from Cambridge yesterday. He was the son of Douglas Robinson of 42 Madison avenue. The funeral will be at the Church of the Holy Communion, Sixth avenue and Twentieth street, at 9 o'clock to-morrow morning.

Washington, Feb. 22.—President Roosevelt was informed of the death of Stewart D. Robinson, his nephew, by a wireless message sent from Washington last night by Secretary of War. The message, however, probably did not reach the President until early this morning. No reply has been received, and whether or not he will attend the funeral will not be settled until after the President's return to-morrow morning.

Fosdick-Yoakum Wedding To-Day.

The wedding of Miss Katherine Yoakum, daughter of Mr. and Mrs. Benjamin F. Yoakum of 16 East Sixty-seventh street, and Paulding Fosdick will take place at 4 o'clock this afternoon at the Fifth Avenue Presbyterian Church.

"PARSIFAL" IS GIVEN AGAIN**"THE BARTERED BRIDE" DRAWS A LARGE AUDIENCE.**

Pasquale Amato Sings Amoritas the First Time With Great Credit—The Metropolitan Opera Wins the Tribute of Laughter and Abundant Applause.

Another performance of "Parsifal" was given at the Metropolitan Opera House yesterday, beginning at 11:30 A. M. That interest in the work has not diminished was attested by the size and demeanor of the audience. The presentation had only one new element calling for consideration, namely, the first appearance here of Pasquale Amato in the rôle of *Amfortas*. It was the first disclosure of his art in anything but an Italian part; but the field of opera in Germany is not entirely new to him, as he was for some time engaged in Breslau there. He has been engaged for the coming summer at Bayreuth, where his assumed Grail king may not find as much favor as it should receive here. His interpretation was a sincere and artistic effort and in the main tender and touching. He sang the music with much beauty of tone and finish of phrase.

What Wagnerites must have missed was the sterner traits of the declamation, which Mr. Amato's Italian schooling smoothed out somewhat more than was essential to a perfect delivery. This was particularly the case with the beginning of the complaint in the unveiling scene. But on the whole this was deeply felt and honestly delivered rearing of the part and added not a little to the great credit which this admirable singer has gained since he joined the Metropolitan forces.

The other members of the cast were familiar. Mr. Burian interpreted *Parsifal* just as he did at Bayreuth last summer. Mme. Fremstad sustained the high level of her *Kundry* and Mr. Hinkley was acceptable as *Gurnemanz*. The choruses were excellently sung and the orchestra discharged its duties in a satisfactory manner. Mr. Hertz conducted with his customary skill.

Last night Smetana's "The Bartered Bride" was repeated and a Monday evening assembly had its first opportunity to enjoy this bright and melodious opera. Possibly another exhibition of peasant life was not to the taste of every one, but after all these peasants are more like real aristocrats than counts of the *Luna* family or queens of the *De Alvis* dynasty. Some of these ancient operatic houses are threadbare and moth eaten and a good Bohemian glass blower can make crystals worth more than their diamonds.

The audience last evening as a whole seemed to enjoy the opera very much. If people desire music of a simple, melodious kind, full of the captivating rhythms of the dance and well suited to the singing voice it is to be found in abundance in this opera. The dances and the amusing travelling circus of the last act won plenty of applause. The ballet at the end of the first act had to be repeated. The duet of *Mary and Hans* in the same act was long applauded, and the audience seemed to desire an encore of the duet of *Mary and Wenzel* in the second act.

On the whole it is likely that "The Bartered Bride" has entered upon a career of prosperity and it may be heard pretty often at the Metropolitan. The cast was the same last evening as at the first performance, and again Mme. Destiny, Mr. Jörn and Mr. Didur commanded warm praise for their excellent impersonations. The chorus sang very well indeed. The overture, played before the second act, was received with enthusiastic applause. Mr. Mahler conducted with admirable judgment.

"Louise" at the Manhattan.

"Louise" was sung at the Manhattan Opera House yesterday before a very large and demonstrative audience. The performance was excellent. Mr. Vieille sang the *Father* and once more showed the high quality of his art. He phrased his music with elegance and vocalized it with beauty. His characterization of the father was in accord with the original traditions. Miss Gardiner repeated her extremely industrious impersonation of the heroine and Mr. Dalmores sang well as the lover. Mr. Campanini's conducting was noteworthy in its discretion. Last night a "double bill" was given, consisting of "Sonnambula," with Mme. Trazzini, and "Cavalleria Rusticana," with Mme. Labia.

Germain Armand's Piano Recital.

Germain Armand, a young pianist lately come from the sheltering arms of the Paris Conservatoire, gave a recital yesterday afternoon in Mendelssohn Hall. Her programme consisted of a prelude and fugue by Mendelssohn, Schumann's "Etudes," Schopenhauer's "Liebes Lied," a toccata by Saint-Saens and numbers by Scarlatti, Chopin, Debussy and Schlegel. This is the very young player, equipped with an excellent technique, well developed fingers and wrist, but with a touch as yet heavy and lacking variety and with a fondness for very large tone and raised dampers. Such talent as the young woman possesses is as yet not sufficiently matured to make her performances absorbing to the general public.

GARDINER-LOFTUS.

New York Man Takes an Irish Bride at St. Margaret's, Westminster.

Special Cable Dispatch to THE SUN. LONDON, Feb. 22.—Robert Alexander Gardiner of New York was married to-day in St. Margaret's, Westminster, to Miss Nora Loftus of Park street, Grosvenor Square, stepdaughter of Lindsay Coates of London.

Miss Loftus is a society woman and is connected with the Irish family of that name, of which the Marquis of Ely is the head.

Mr. and Mrs. Gardiner expect to leave for the United States almost immediately.

Halberstadt-Ballenbergs: Granite-Ballenbergs.

There was a double wedding ceremony last night at Victoria Hall. Joseph Halberstadt and Miss Blanche Ballenbergs and Jack B. Granite and Miss Florence Ballenbergs were married at 8 o'clock by the Rev. Dr. Rudolph Grossman.


The two brides are daughters of Mr. and Mrs. S. B. Ballenbergs of 240 East Forty-eighth street. Miss Blanche Ballenbergs was attended by Miss Sadie Halberstadt as maid of honor, and the Misses Hoss Solomon and Rosalind Schmel were the bridesmaids. Milton Halberstadt was the best man. Miss Berta Vogel and Stella Harris. A. E. Levy was the best man.

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AN ITALIAN VERSION OF IT**METROPOLITAN OPERA FEELS INTERESTS MILAN.**

"Corriere della Sera" Correspondent Writes of the Dippel-Gatti-Casazza Manoeuvring, American Patrons, Retirement of Kames and Sembrich.

The latest issue of the *Corriere della Sera* of Milan to reach New York contains the most interesting account of the Italian view of the situation at the Metropolitan Opera House that has so far been published here. In spite of its exultation at the capture of the theatre by the Italians there is a clearer revelation of the Italian theory of New York and the Metropolitan Opera House than has appeared anywhere else. The *Corriere della Sera* is one of the most foremost dailies in Italy. The letter from New York is said to be the work of one of its staff who is now in the United States investigating some commercial questions.

The revelations concerning the Metropolitan are introduced by this paragraph from the editor:

"The echoes of the struggle that has been troubling the serene sky of the great American lyric theatre, the Metropolitan, over whose destinies two Italians, Gatti-Casazza and Toscanini, are now watching, have reached us and we have already had occasion to discuss them, but the inside workings of the crisis were not known to us until yesterday, when we were able to talk to a person who during long months of residence in the metropolis had occasion to help, and that at close range, in the events that have taken place behind the scenes since Gatti-Casazza and Toscanini have taken the management of the Metropolitan."

This friend communicated the following information, which is translated from what was in fact a letter sent from New York by an Italian correspondent whose identity is well known to those at the Metropolitan. He mentions the troubles which arose between Dippel and Gatti-Casazza concerning the matter of authority:

"The principals in it, as you know, were Gatti-Casazza and Dippel. Under Corried's direction Dippel was a simple utility tenor, but through his personal qualities more than through his artistic merit he had been able to gain many sympathies in that part of American society which controls the Metropolitan. When Corried withdrew from the opera house rumors that Dippel was to be his successor began to circulate through the theatre. He did obtain the nomination of administrative director, while Gatti-Casazza was made general director of the Metropolitan."

After an account of the first differences between the two directors the letter says: "The ex-director of La Scala at first showed great calm. He went on as if to give to Dippel the charge of the *mise en scène* of the German operas, but Dippel did not stop to do that. He went on in his work of undoing to the extent of giving the public the idea that Gatti-Casazza was hostile to German operas and favored the Italian."

As a result there arose in the Metropolitan a war between the German and Italian elements. All weapons were good enough for Dippel. Once he countermanded the orders for a rehearsal ordered by Gatti-Casazza. At another time he tired out the musicians with long rehearsals of German scores so they would not feel like studying other operas. All this work he was doing in the dark. Then there were small plots with artists to disturb the distribution of rôles already arranged by Gatti-Casazza.

"But Toscanini, whose great energy and nobility of character we all know, put Dippel back in his place. It was through his energetic action that this condition of affairs ceased. Toscanini said: 'Either he goes or I go.'"

The account of the meeting called and presided over by Otto Kahn concludes with the fact that Gatti-Casazza and Toscanini were reengaged for two years and that Dippel's reengagement will depend on the consent of Gatti-Casazza.

"Dippel therefore could not come out worse, the letter continues, 'but yet he did not yield. Soon there was talk of a disagreement caused by him among the artists—that is, Sembrich, Farnes, Farrar, Caruso and Scotti. The greatest surprise was caused by the participation of two of the best known Italian artists who put themselves against the director of the Metropolitan."

"To explain this situation it must be remembered that through an old custom the stockholders of the Metropolitan have the right to impose upon the management a certain number of artists. Among these were Sembrich and Farnes, who had preserved until the passing of their contracts into the hands of Gatti-Casazza a privileged position, although their qualifications as singers are very far from satisfying even the most humble pretensions. When Gatti-Casazza first went to New York he immediately tried to get rid of the element in the company that he considered useless and this included Sembrich and Farnes. He thus incurred the anger of the two singers, who nevertheless pretended that they were leaving of their own accord. Thus they came to take the side of Dippel."

"But what of Caruso and Scotti? Scotti signed the letter merely as an act of friendship toward Dippel, by whom he had been engaged for several years, or because he hoped to strengthen his position, and he persuaded the beautiful Farrar to sign also. As to Caruso, he says himself that he signed the letter without knowing what it was about."

The success of Toscanini is said in the letter to be so great that he is called by the critics the star of the season, while the intelligence and artistic skill of Gatti-Casazza are praised without stint by all the press. The orchestra is said to play under the direction of Toscanini as it never did before. The illusion is found in the following sentences:

"The best newspapers have had endless praise for Toscanini, but the remainder of the press, the less cultured parts, have made some spiteful criticisms of the Italian conductor and of Gatti-Casazza. But in spite of the bestiality of such incompetent critics Italian art is triumphing over here. I remember among the great successes 'Cavalleria,' with Caruso, Gay, Destiny and Amato. Gatti-Casazza and Toscanini are not the men to heed the antagonism of the part of the New York press that bears dislike toward the Italian element. To them must suffice the applause and admiration of the more intelligent parts of the public."

All of the letter that precedes is unimportant in its revelation of the light in which the Italians regard New York when compared with the last sentence, which reads:

"The conquest of the masses can never be possible in a country where in spite of the different opinions of the critics of the press, the more cultured parts have made some spiteful criticisms of the Italian conductor and of Gatti-Casazza. But in spite of the bestiality of such incompetent critics Italian art is triumphing over here. I remember among the great successes 'Cavalleria,' with Caruso, Gay, Destiny and Amato. Gatti-Casazza and Toscanini are not the men to heed the antagonism of the part of the New York press that bears dislike toward the Italian element. To them must suffice the applause and admiration of the more intelligent parts of the public."

ACTORS BEHIND THIS BILL.

Agents Would Get Less of Their Salaries Under Assemblyman Boos's Scheme.

Low Morton, secretary of the Actors National Protective Union, reported yesterday that a committee representing all the actors' organizations will arrange this week for a mass meeting to be held in support of the bill of Assemblyman Boos amending the employment agency law.

This committee was appointed as the result of conferences last week among representatives of the union, the White Star Actors' Society, the Actors' Church Alliance, the women's theatrical organizations and other bodies.

Secretary Morton said that one of the main grievances was the high commission charged by several agencies for temporary engagements. Some of them charge a commission of 10 per cent, during the whole engagement. One of the amendments is that the commission in such cases be not more than 5 per cent.

The exhibition of German paintings at the Metropolitan Museum of Art, which was closed yesterday, the pictures will be taken to Boston and be exhibited in the galleries of the Copley Society from March 2 until the end of the month.

From Boston the pictures will be taken to Chicago, where the exhibition will be held for four weeks in the Art Institute of Chicago. Then they will be returned to Europe.

Hugo Reisinger, who was one of the organizers of the exhibition, said yesterday that more than 150,000 persons had viewed the pictures in the last two months.

SOCIALIST WOMEN UNITE.

German and English Branches Get Together in One Society.

The Socialist party reported yesterday that German and English speaking socialist women's societies have amalgamated with a joint set of officers, the organization to be known as the Socialist Women's Society.

The amalgamation followed conferences of delegates of the societies in Manhattan, the Bronx, Brooklyn, Union Hill, Newark and Jersey City. Mrs. Theresa Makiel was elected English speaking organizer and Mrs. Johanna Henry German speaking organizer. An executive committee was appointed, which will meet twice a month.

Boys' Disciplinary School Turnout.

The boys of the Brooklyn Disciplinary Training School, Eighteenth avenue and Fifty-eighth street, paraded in full dress uniforms yesterday afternoon before a large crowd of visitors. At the conclusion of the parade the boys were put through the silent manual and a long set of difficult calisthenic exercises. A concert by the band and some vocal music, an unexpected fire drill with the school's apparatus, salute to the flag and retreat formation wound up the programme.

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